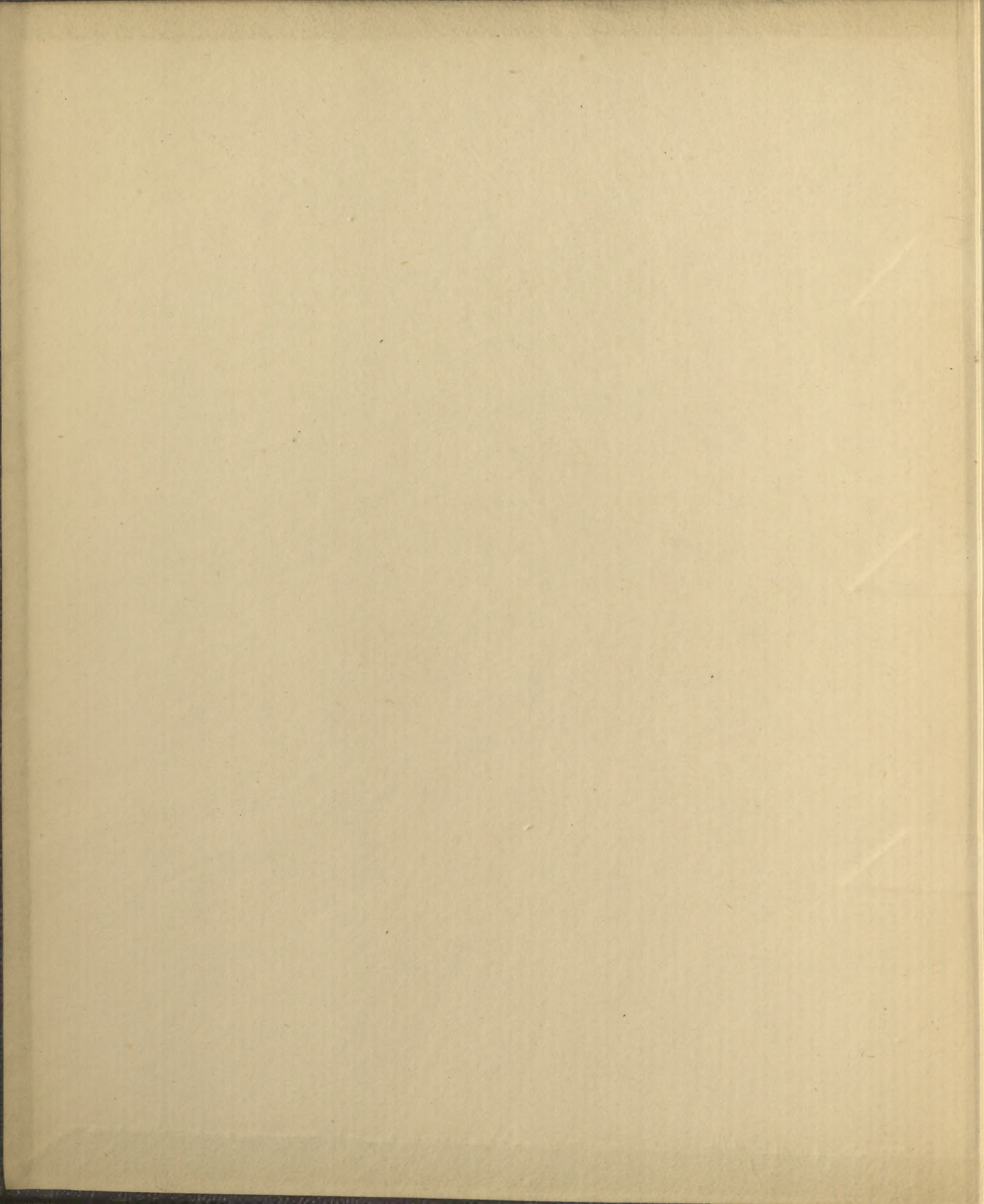
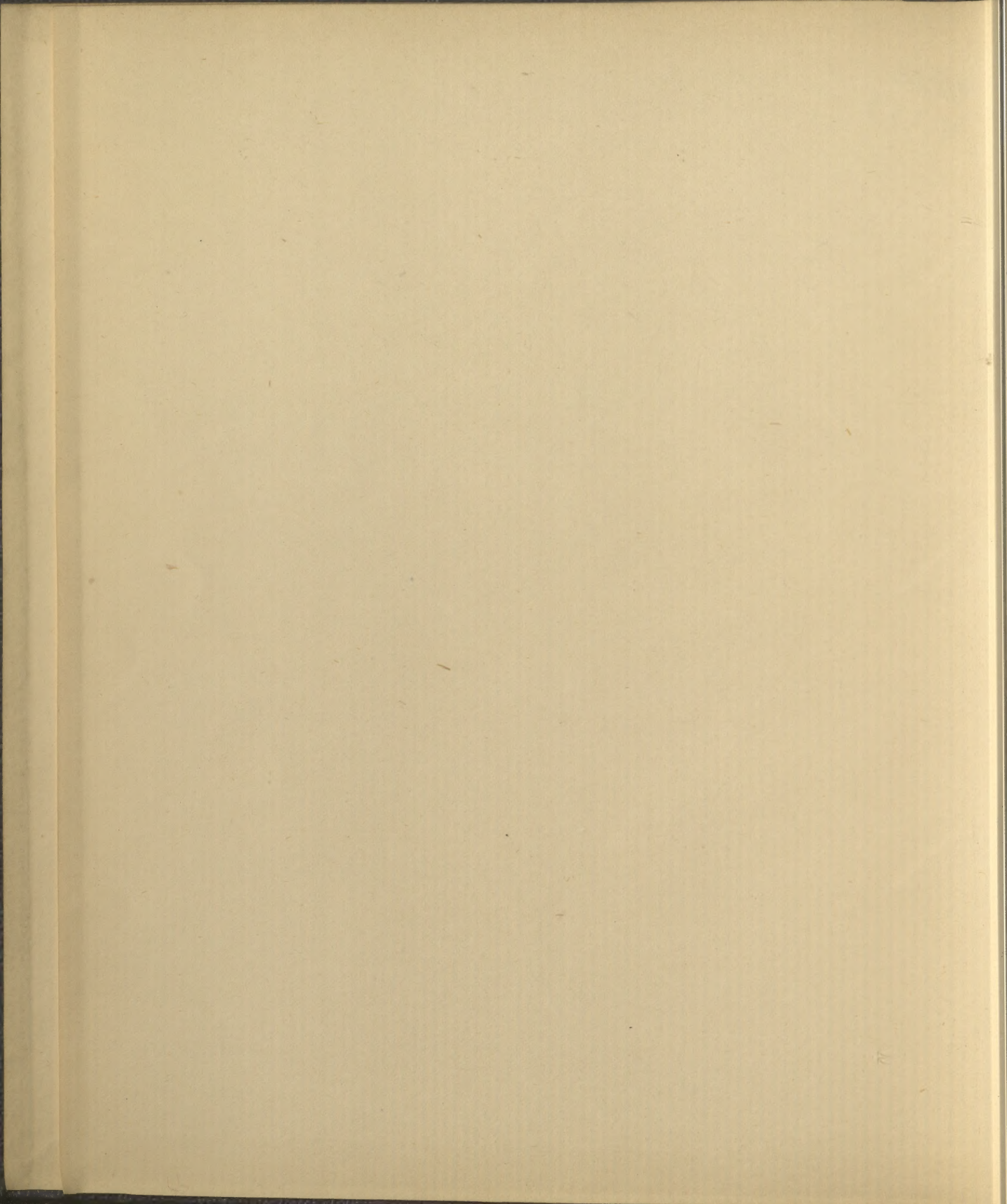


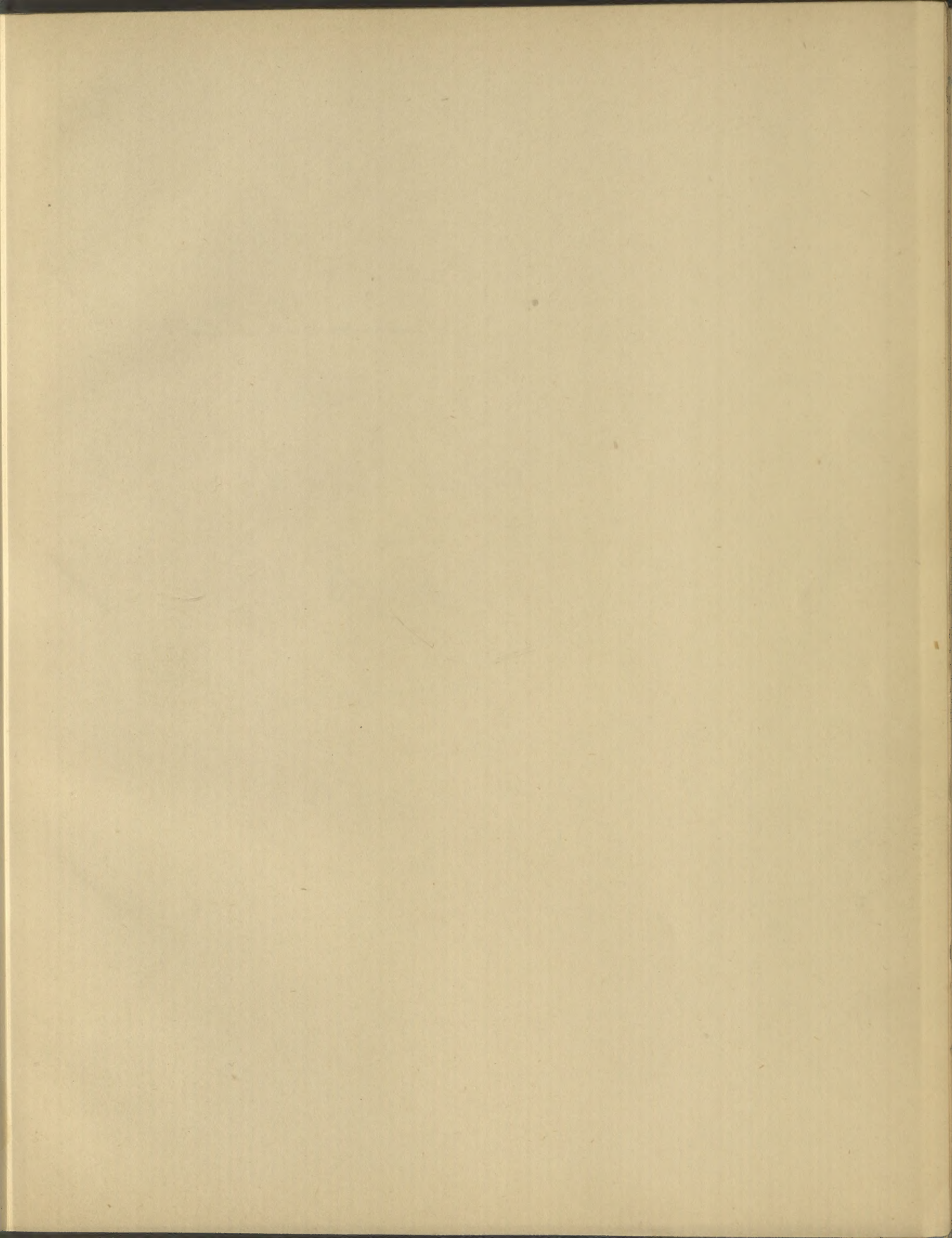
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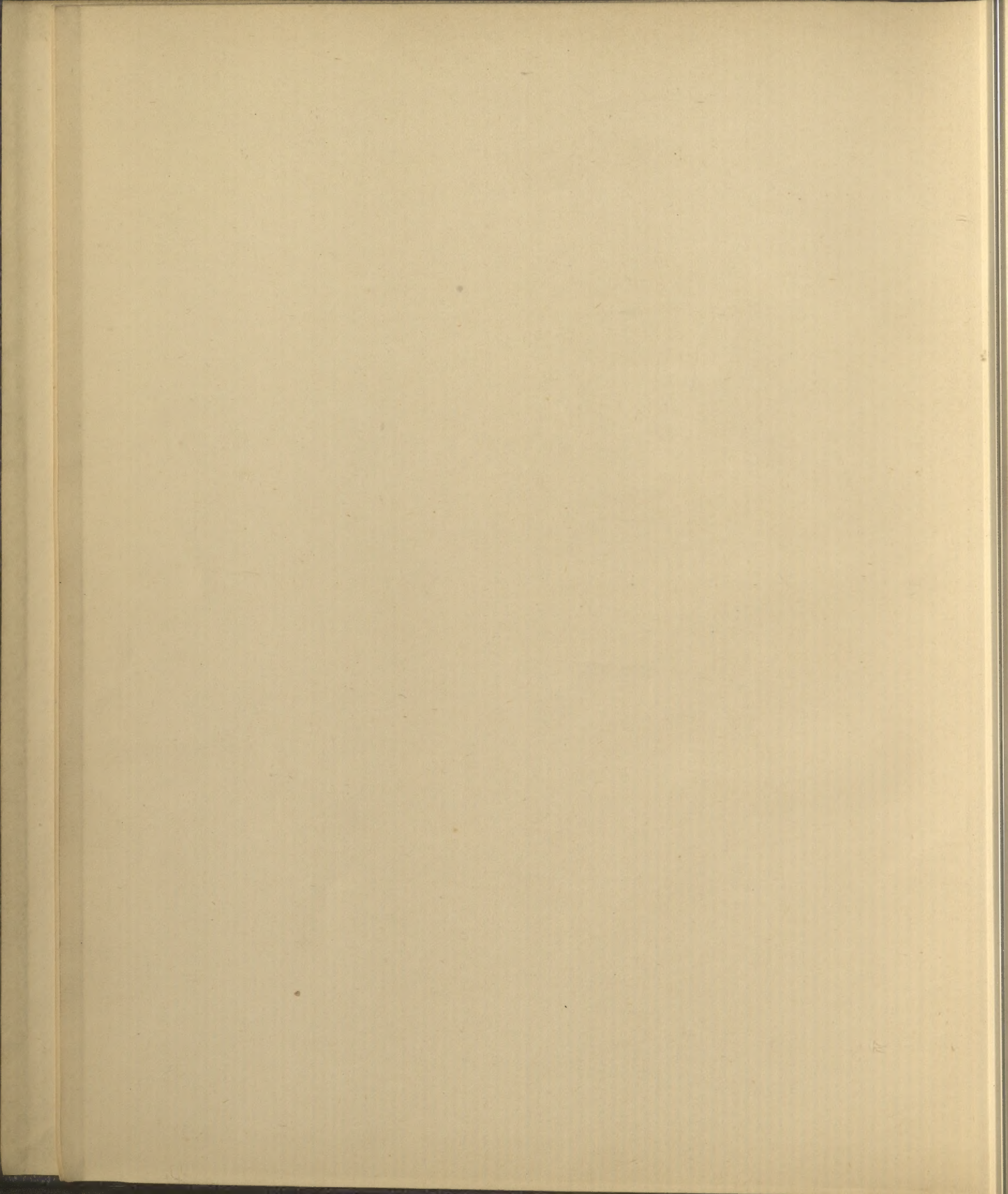


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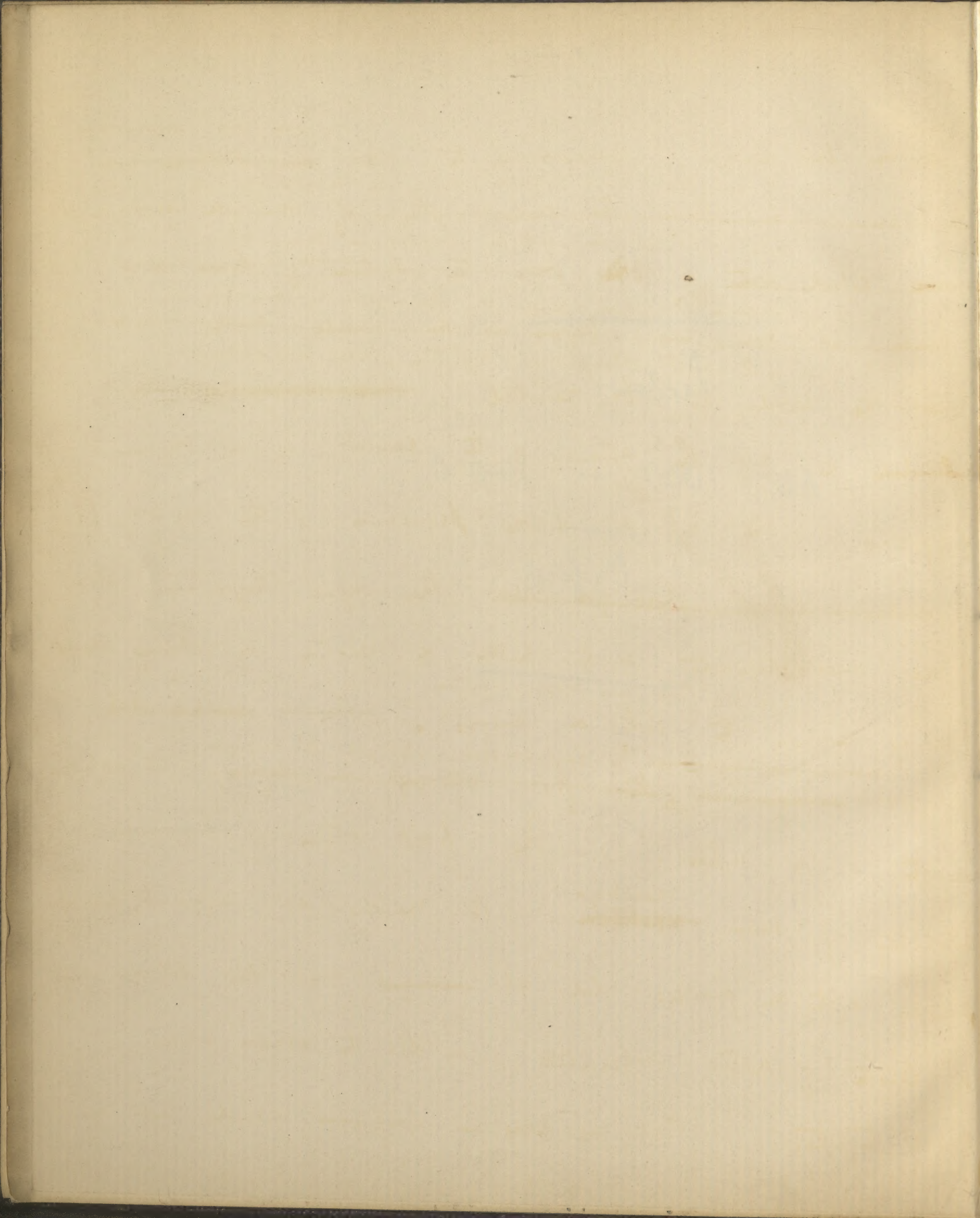




Lectures -

AD . 1000 — 1400 ..

Oxford.



1

you an impression
In my last lecture I endeavored to give ~~an outline of~~
of the absence of everything which makes music an art prior to the tenth century.
~~the earliest stages of musical development~~
first steps which indicated an artistic purpose in men's minds, were the
~~classification of certain melodic scales for church use by Ambrose and Gregory.~~
~~Species as now we begin in the simple marks.~~
is was followed by the first attempt at notation; when dots & marks were put
over the words to be recited, ~~which was originally~~
~~intended~~ to help the memory of the reciter by a vague
suggestion of the up & down progression of the melody.

~~endeavored to show you how~~ these vague suggestions were
made more definite as to pitch & relation by adding lines
~~from these are present system of lines & spaces began~~
passing through ~~the dots & curves.~~ But ~~we did not~~
other progress was made by the next important step was to define
~~progress so far as the first attempt at defining the relative~~
lengths of the notes. The first stages of harmony

consisting of more ~~repetitions~~ ^{drawings} of the melody at different pitches,
chiefly fifths & fourths did not ~~yet~~ make the determination
of lengths of notes imperative; as all the voices always
went together. But as soon as composers found at how

Musica

Measurabilis.

Dramo.

2
to make voices more a little more independently, it was
necessary for them to find means of indicating distinct relations
of duration of the several notes. This department of
the art was in the early times known as mensural
music - musica mensuralis, & is commonly connected
with the name of the theorist Franco of Cologne, because the
earliest treatise known on the subject is attributed to him.
It is as well to point out however that the devices for
defining the lengths of notes were evidently not the invention
of any one man, but grew ~~into~~ in practice & were
summed up by the theorist through whom we know them. &
nevertheless the very name of Franco suggests the entire difficulty
that no one can now decide who Franco he was, because
there appears to have been several. ~~It is~~ It is known
of my little consequence, & it is to be hoped that people
will begin by giving up the weakness which human nature
has for pinning the name of an individual ~~only~~ on to ^{noteworthy} ~~the~~
development is art - a thinking man of the name than the
fact. In the case of many similar ones no Franco was the

Variety
of experiments.

Complicated
system.

This was described as the practice
in the descanting vulgans.

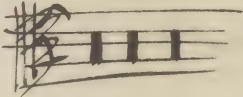
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invented of the system, but at most some one of the same
described the practice which was in use in his time, & possibly
helped towards giving it uniformity. It may have
been owing to the variety of experiments in this time
that the system adopted was complicated & cumbersome in
the extreme. In the idea of metrical feet ^{or rhythm} had not
as yet entered into the scientific ^{or serious} music of the Church it naturally
followed that there were no bar lines. So far then
object was not to indicate any rhythm whatever, but merely
to give one group of signs the indication how long they
were to hold on their note while other groups of signs
were singing shorter ones. At first it appears that
certain signs were held to ~~represent~~ represent notes of
twice the length of those represented by other signs - But before
long the ingenuity of composers & theorists complicated this by
certain curious signatures which preceded the piece of
music, ~~and~~ & indicated that some long notes were to equal
three of the shorter ones; & by this means something like
our bass of three times were represented. The ^{form of} notes
used were mostly modifications of neumes; & the name

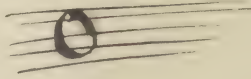
Supper of
notes and
denial
from the
Hermes.

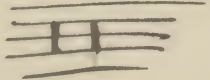
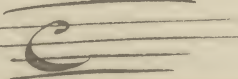
from the principal ones were the large, . The large
 the Breve  and the Semibreve . The history
of notes is like the history of pitch in modern times. The
increase of the more decorative and ornamental notes is since
has so constantly forced the art in the direction of shorter
and shorter notes that finally we have only one of the
original group left in common use - a the semibreve
of modern art arrived at its present state by two
simple processes. After being originally black , it became
a white lozenge by painting only the edges - a form
lozenge shape it passed very early into the modern oblong
by dispensing with its points. The breve is still much
with is a form less obvious like the original; but
I believe the process of transformation to have been only 3 fold.
First a lengthening of its point.  . Then a reduction
of the solid black middle , and finally a rounding
of the lozenge - + a is the case of the semibreve. 
Of these the large appears to have been derived from the Roman

Relation of
one note
to another
varied
with the
signature.

called the *Virgo*, & the *Boris* from that called the '*Punctus*'.
But ~~in~~ ^{melodic} ~~chance~~ in the old ^{state} of things it was not necessary
to establish an exact relation between the duration of *Boris*,
~~in this~~ when the *Virgo* & experiment in harmony it was
absolutely essential to ~~first~~ establish a system of values
& keep the respective voices together.

Their relation to one another as I before said varied with
the signature - When there were 3 *Long* & a *Large*
it was called the great mode perfect - ~~When~~ & the
signature was . When there were

3 *Boris* & a *Long* it was called the Lesser mode
perfect & for that the signature was .
They were called perfect & considered superior to double
times because of a fancied ~~resemblance~~ resemblance to the
Trinity.

The Double times were called imperfect, & their signatures
were  for the ^{Greater} ~~Lesser~~ mode imperfect and
 for the Lesser mode imperfect.

Francis's classification of intervals
into ~~middle~~ perfect middle and imperfect.

Perfect - Octaves,

Middle - Fourth & Fifth.

Imperfect - Major & minor 3rds

Since he still classed ~~as~~ among discords.

Francis
treated
dealt
also
with
intervals.

according to
his
descendants
as in his
time no
new things.

They could be mixed up at will, & so something like
our 3, 9, 6, 4 & 2 times could be obtained.

Dr. Franco's treatise besides the important information which
it gives upon the subject of time is also important in
showing the direction musical people were travelling. And
even though there is great difficulty in deciding in what
century he lived - some saying the eleventh & some the
thirteenth, the difficulty & slowness of progress in those days
makes the date of much less general importance than
it would be in such speedy times as ours are. At
all events his account of Descant & it shows a marked
advance in finds. He implies that descant in the
form of independent parts had been known some time while
before his time. He also discusses upon the nature of
intervals, and ~~shows~~ ^{distinctly} shows a ~~distinct~~ advance in the
human capacity to appreciate harmony, by admitting thirds
major and minor into the list of consonances. But
he still considers semitones as dissonant. He also

Franco.



The work
carried on by
the French
Musicians.

Rhythm.

shows a surprising advance in expressing his opinion
that it is not desirable to confine composition to music
to consecrated spots. But that it is ^{as well} ~~desirable~~ to
have a few things mixed up with them. As a
matter of fact it was impossible for the theorists to keep
pace with the progress of the art at this time, as the development
of harmonisation and the art of counterpoint were being
pushed on & in quarters where the theorists who were
always churchmen, ~~but~~ did not realise the of sufficient
artistic importance to watch.

The development of secular forms of music was of the greatest
importance to art at this time: as the progress of church
music was so easily hampered by rules which the ^{natural} complacency
of learned theorists too easily assumed to be necessary
points of ecclesiastical discipline. The secular musicians were
hampered by no such rules, & consequently could give free
play to their instincts: & they were also in a position
to appreciate the value of rhythm in music, which the

Seneca
wrote.

Seneca of Seneca music as far back
as Charlemagne's time. (9th century)

The legend of the death of Charlemagne.
a story by his nephew son.

Langue-d'oc
or Provençal.

8
function of the church rather eschewed than otherwise. It
was fortunate for music therefore that about the eleventh
century social life for a time settled down sufficiently
into order & well being to admit of men's turning
their minds to gentle & refining arts - ~~the~~
~~of~~ a taste for ^{similar} poetry and music spread all
over North western Europe soon after the 10th century.
and was not only universal but strong - & what
is more music has never been held in more respect
by all classes. It was natural that it should
come under our notice most strongly first in ~~the~~ Provence
which has the reputation of being the ^{happiest &} most favoured land
in Europe ~~for~~ ⁱⁿ after the 10th century - & therefore the country
in which people had most time for refined & intelligent
pleasures - & the Troubadours are usually held to ~~be~~
have taken their rise in that country - from whence
they spread in a northerly direction, & possibly influenced
later developments in other parts of Europe. The Troubadours
were individually mainly recruited from the better classes.

Troubadours

These

Provençal

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first
great taste
of
metrical
significance
of a very
artificial
kind

compare the intricacies of the
modern Italian verse

1070 1025

Troubadours. Richard Cœur de Lion
William Count of Poitiers & Duke of Aquitaine
Guillaume de Cabochien
Bertrand de Born
Manuel
Guillaume Riquier

Innocent III (1198 - 1216)
Crowned early in 13th century
Raymond VI. Count of Toulouse
d. 1122

The date of
the troubadours
is usually
fixed about 1080 to
1290

Last of the Troubadours 1250 - 1290.
Which time marks their decline.

Domini. Thibaut Count of Champagne & King of Navarre 1201 - 1253
Adam de la Halle of Arras - Picardy. Son of Peter & Marie
Walter Map. of Hereford. Archbishop of Exeter 1210 of which origin
with a poem of a minstrel. whom he is called.
Born about 1140. Studied in Paris was in France & visited household.
Christian de Troyes. about 1180 continued Map's story.
Jean de Meung. lived near Salisbury. Wrote a French poem of Tristan.

or at all events these functions were chiefly executed for
the benefit of the Prince & Mother of the world. They composed
both poetry & music, & it may be said that the chiefest
skill lay in versification. That set back by the
time proposed for the Savage stage is that the
accents of the verse are a mere simple accompaniment to
the dance; & the Hindoos carried these complicated
combinations of metrical feet to an extent which not
only made it impossible to combine with dancing, but,
as it seems to me, difficult to combine with any naturally
rhythmic music. The peculiarities of their language &
the bent of their inclination evidently led them to think
most of skilful production of verses & lyrics which combined
groups of metrical feet & rhythm is the most ingenious
& complicated way - & through manly & feminine
ability they certainly arrived at a very high pitch of
skill. This bent however left music in their case a little
in the background - & the contribution of the Hindoos to the

Tommas (continued)

Chetlain de Conny - killed at siege of Paris 1196

Joyous Menestriers popular musicians of Paris.
not about 2 years old. Folk songs. Popular minstrels.
Formed into guilds a society, with centres in various
towns. E.g. Paris where they had a dwelling house &
Chapel. till last century. The street where they
lived called Rue St Julien des Menestriers
There was a Roi des Menestriers - who became the
Roi des Victuaires of the Court in later times.

Contribution of the

Tommas.
note very helpful
to the progress
of the music.

Tommas

Sup 16 Feb

It appears that Remart
was also a Tommas story.
a The Roman de la Roi also

Book
Remart - killed in 1196

progress of music does not seem so important as the
more northern devotees of the same arts. The Drummers came
into vogue not much later than the Drummers, & a
slightly different but a direction of attention caused them
to have more ^{immediate} influence ^{on} the condition of music - Whereas
the average tendency of the Drummers was towards short &
brilliant lyrics, the northern Drummers had a greater
taste for epical form of poetry. - And the greater
simplicity, ^{& regularity} with which the epical form of poetry are expressed
lent itself more readily to regularly rhythmic music. They
were not so subtle as the Drummers, & it is the
state of music lack of subtlety was an advantage. ~~But this~~
~~is not to be supposed to illustrate the tendency of the~~
Drummers mind as such as Walter de Maup's original story
of Lancelot (when he is mortal), and Chretien de Troyes
contaminated of the same - both of which belong to the time
about 1200. The Drummers story was also told by him
de fait - Drummers who lived near Salisbury. But it
must not be supposed that Drummers confined themselves to

a
to Troubadours circa 1080 - 1270
Willelm of Poitiers — Guimut Riquier —

c
Trouvères circa 1120 - 1300
Chateaubriand de Comy
killed at siege of Avranches 1191.

[Faint, mostly illegible handwritten notes in the middle section, possibly including names like 'Gautier' and 'Chateaubriand']

Trouvère
harmonizated

Mimesis after the Trouvères 1150 - 1320
Walther von der Vogelweide
Wolfram von Eschenbach - wrote Parzival - died 1220
Heinrich von Ofterdingen about 1210 - possibly the author of the Nibelungen Lied

Spec. for some of the most important contributions to art as
is the typical form - but of these seem to be a
simpler form than that used by the Troubadours, & hence
more suitable for Musical presentation - though it must be
said at the same time that these activities seem con-
genially to ~~lead~~ ^{full} into the simplest form of method-
accent. As a sample of the more refinedly artistic
form we may take a piece of Thibaut's.

As a sample of that which lies nearer the peoples type
of song that forms the ~~first~~ ^{first} Dominian play of Robin & Marion
by Adam de la Halle.

The ~~important~~ Dominians known did not confine themselves only
to versification, & rhythmic melody, but made some of the
most important experiments we know of in early harmonisation,
or counterpoint. Here they were more on the same ground
as the early ecclesiastical Musicians; & the same principles
of procedure are observable ~~both~~ in the ~~the~~ Dominian attempts.

~~Hand~~ Mimmungen, Spievvogel - 1150 - 1175
Kunst der Baldeiche . 1184 - 1188
Heinrich von Meissen . a. Franckel 1318
Mimmungen
Bayer Club a. Meistz . Meistz .
Mimmungen
Heinrich 1494 - 1576 .

Ironware
experiment
-
hammering -

The way
in which
hammering was
developed -

For
Diaphany
passed
into
Descent

as in the Ecclesiastical - As indeed we ascertain; for in
harmonizing the Romans had nothing to build upon but the
earlier experiments in ~~Diaphony~~ Diaphony - Descant which
had been attempted by ecclesiastics. In order to
understand this point it will be necessary to look back
at one ^{side} of the ecclesiastical practice & observe ~~the~~
~~the~~ what manner it developed - The earliest experiments
in harmonization were undoubtedly in Octaves, fifths &
fourths; which were the only ones at once convenient
and harmonious enough to ancient ears to doth a
thing - & the process of singing in such unisons
was known as Diaphony or Organum. Diaphony
passed into Descant when the voices grew more
independent of one another - Other intervals were
dispensed among fifths & fourths. But the tentative
steps of composers still depended mainly for safety
upon an underlying basis of consonant fifths, & the

The various
ways of
descenters .

manner in which the progress was made is illustrated by the
 accounts we have of the two forms of descent. It is clear
 that the descendants — those that in the whole song —
 new part on the tip of the plain song — improved upon the
 simple succession of fifths by adding ornamented notes.
 Some of these were sufficiently modest to sing ornamented notes
 which had been carefully prepared ~~and~~ before hand &
 written down — in which case the process was described
 as Contrapunctus a penna — But some also who
 preferred their own devices, extemporised the ornamented
 notes; & the process was then described as the
Contrapunctus a penna — extemporised counterpoint.

Of the style of these performances we get many clear
 indications in the examples of Music which remain to us
 from these early times. ~~Both~~ Both ecclesiastical &
 secular ^{part} Music is full of examples of either bare succession
 of bare fifths & octaves, or succession of fifths &
 octaves slightly disguised by the introduction of ornamented

The Rindell
is 3 parts
in Rindell
of the same.

The famous Montpelier Collection.
Cannemaker says all the pieces in it are
from the 14th century. The total itself
is of that date. Before it was examined
in the present century only about 136 pieces
of Montpelier from the 14th century were known at all
in the world. It itself contained 340.
The difference it made in the opportunity to estimate
the nation's medical progress at that time was
something almost incalculable.

notes. One of the most perfect illustrations is a 14
little three part piece from the play of Robin et Marion
by the Norman poet & musician Adam de la Halle.

The main structure of the piece is a succession of fifths
& octaves. If the separate divisions are also
taken & pieces the basis of the ^{proportion of the} upper part renders itself
~~very~~ mainly into succession of fourths, while the base
in its successive steps presents the aspect of a pedal.

Of such types of work I shall refer to other examples
in connection with the Parisian school.

In connection with the Normans I must ^{also} first describe
before a rather a more curious style of procedure. It
has often been suggested that ~~the~~ modern harmony began
by many folk trying the effect of singing two times
at a time. That it began so is clearly not
true, & but it is true that an harmonical continuum

expressed a favorite mode of procedure was to get
two times which looked more or less like fitting together

Two times

long together.

Portman - Angell
Adelstein - Nelson

Accompanying a

time with

Nassau

by Heller.

and then deliberately modify one or both of them till the effect sounded endurable. & the ~~the~~ examples extent of harmonization (or counterpoint) of about the 12th & 13th centuries in my larger proportion is contained in this manner: & the result is not cases is simply appallingly hideous.

Another device which on the whole was not so frightful, viz to accompany a known ^{a familiar} tune by some short rhythmic figure while the other voices repeated one & one again as long as the principal tune lasted. All sorts of pointless words were chosen for the ~~f~~ added part had no purpose beyond supplying a group of syllables of some sort - ^{whether it was} & ^{then} or nonsense or of no consequence.

The most endurable of these compositions which I have been able to find is a piece by a Norman called Thomist of Paris, in two parts - in which the first voices sing a tolerably intelligible tune "Li dog terming" & the lower voices sing repeating Balaam one & one again as long as the top one lasts.

L'anglais.
ou M. de la Roche.

16

The work which was done by Imbelaun & Ironwies among
more prosperous & wealthy classes, was done with equal
zeal of the lower classes by the Joglers ^{Joglar} or menestriers
or Minstrels. There were essentially the popular musicians
& poets who travelled from town to town, & ^{from} fair

& fair with their heads well stored with folk lore,
& their wit well furnished with criticisms, & ready for
many repartee - & ^{with} a good voice, & a twanging
instrument as often to make their music with.

The position they occupied in public estimation is marked by
their organisation & property. They were found in
guilds, & had head quarters, in many of the principal
towns of Europe - They had their code of rules in
Eisenhausen, & in later times a chapel & a
dwelling house in Paris, & the street was called
Rue St Julien des Menestriers, till the end of the
last century; & in ancient times they also had a
king who was known as the Roi des Menestriers, &c.

Langens 1,

diffusing

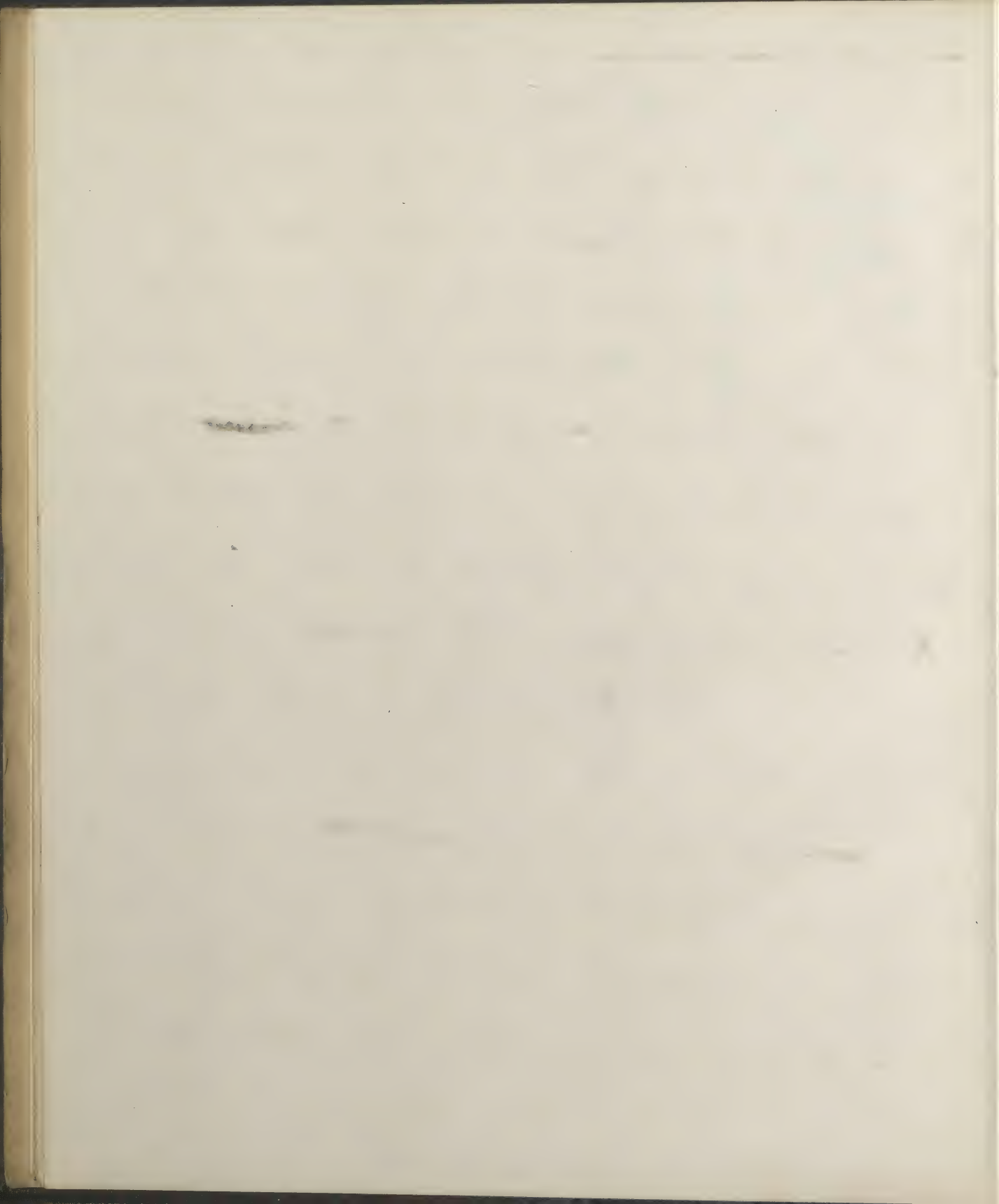
why the min

times

2

*

~~his duties from it~~ he was converted into the
Roi des Vides of the ~~Paris~~ French Court of later days -
It is from the English that we must naturally expect
the diffusion of the clearest & most obvious form of
rhythm, & they most certainly carried about the
popular tunes from place to place & it is their provincial
capacities both in mental & systematic ^{not of} ~~the~~ ^{simplest} ~~sort~~ forms
of direct rhythmic melody & it from such popular sources
the element of rhythm spread to more serious branches
of the arts, & by degrees took complete possession of
it. But there is here a point which needs
to be made clear. Prof Rhythmic music had already
existed ~~from~~ for innumerable ages; ~~except the~~ but it had
been mainly restricted to the music of movement & expansion,
& had not found its way into definite, ^{serious &} artistic music.
And in the early form of purely serious church music
rhythm was as nearly as might be totally absent. The
door was opened by admitting rhythmic music as a



18

feature on Church Festivals was the people in masses took
a prominent interest. The music of the organs was evidently
to be more easily caught & attracted by rhythmic tune than
by ~~stems~~ plain song. - So it is not surprising that we
occasionally come across melodies which were used for
popular Church festivals which have an unmistakable dance
quality about them - & the feature of the genuine
people's song of the secular; but at the same time honest
sots. The most genial of them is probably the
tune which was used at Lins and Beauvais
from a very early time at the feast of the Circumcision;
when all the populace of ~~these towns~~ went round the ~~town~~^{streets}
and the cathedrals of the respective towns in procession
with a ^{sumptuously caparisoned} donkey bearing a young woman & a baby, in
memory of the ~~escape from~~^{escape into} Egypt.
Such a tune as this illustrates very fairly the difference
between the rhythmic view of music, & the ~~melody~~^{melody} rhythmic
forms which maintained their ~~from~~ prominence in German
music almost till the end of the 16th century. The

1

One of the sources
of difficulty
in the way of the
early harmonists
was the character
of the scales.

element souls of the musical composers of these ancient
times looked upon rhythmic life as a species of
voluptu which had no business in real art - &
it was only ~~study~~ by very slow degrees that it broke
down the barriers - & every now & again it is met
with in the works of even the greatest Masters such as
Johann Sebastian Bach, Palestrina, Lasso, gaining its ground
slowly but surely, till after the musical revolution
about the year 1600 it is triumphantly established itself, that
the whole domain of music became thereforward permeated
by its influence.

Meanwhile in these early times as an at present
considering a rhythm which the mind can lay hold
of at once is extremely rare to meet with - &
no doubt this is partly owing to the difficulties which
harmonisation presented to the early composer. All his
faculties were engaged in the enterprise of making one simple

The difficulties
of the early
hammer-
increased
by their
traditional
scales.

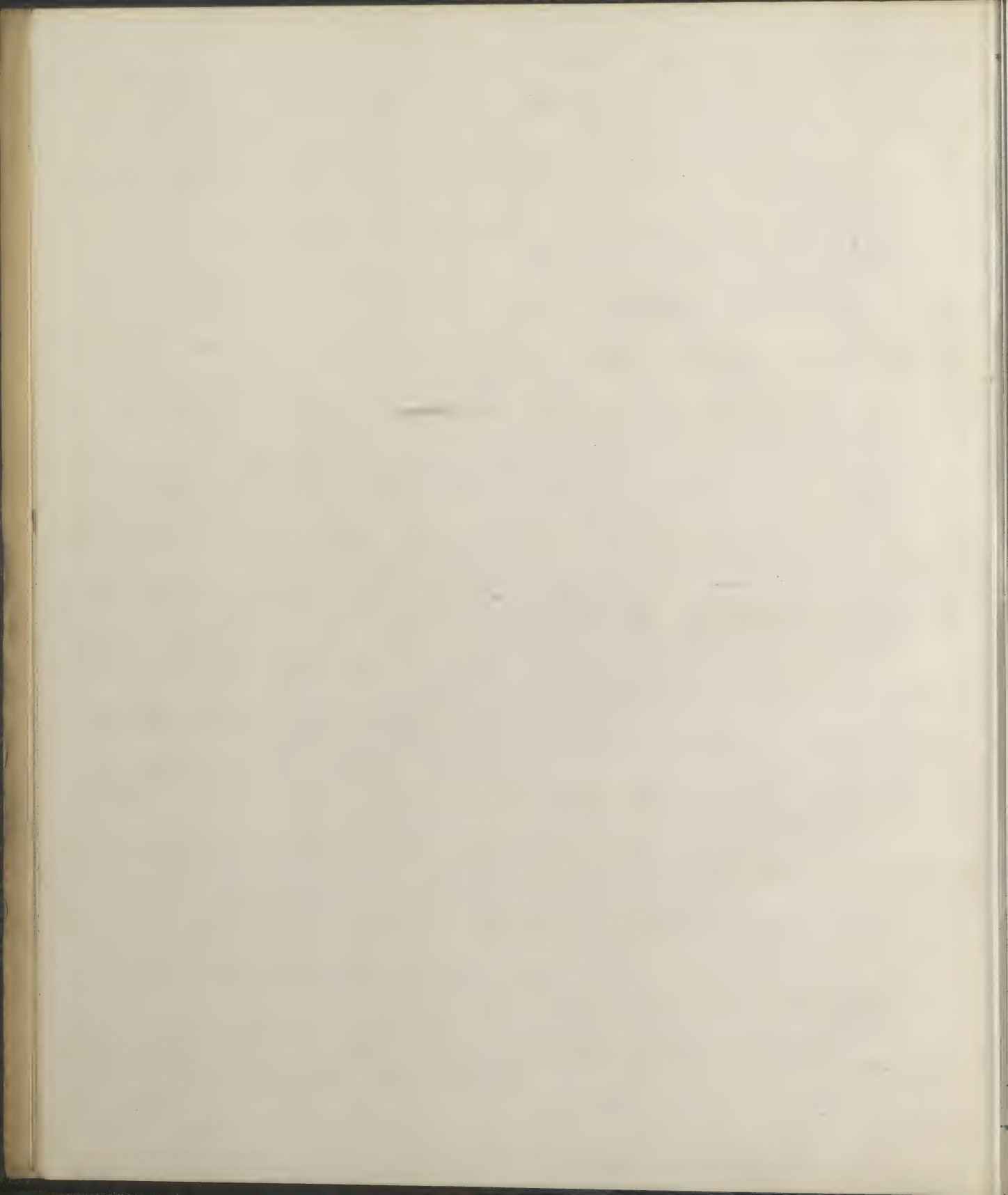
had follow another without a ^{change of} hidden strain &
~~lack of~~ crudity. Their difficulties were increased by
 the old scales which were so far their only resource, &
 which were only formed in the course of centuries of practice
 & the unfit for the purposes of harmony. These scales had
 been ~~developed~~ selected entirely under the influence of melodic
 considerations, & ~~entirely~~ solely to give the greatest effect & greatest
 variety to pure ^{unaccompanied} melody. When men began to ~~write~~
 write with the difficulties of harmony there was nothing to
 enable them to divine that the same scales would ^{not} serve
 equally well for purposes of melody and for harmony. The
 process of modifying these scales in such a way as to
 fit them for the purposes of ~~the~~ harmony took upwards of
 800 years; during the whole of which time men were
 constantly testing slight alterations in the scheme - putting in
 a fresh ~~instrument~~ sharp or a fresh flat here & there,
 weighing it & considering it & fighting fiercely over it
 and then finally accepting it as inevitable, & going on to

Give the reader
for understanding
the P_0 with
illustration.

Another step in the slow process, till at last the alteration of most of the intervals of the scale by a new system of tuning made the entire range of Musical sounds equally available for the purposes of harmonious combination.

But when the process began no man had an inkling of what was before the workers in Music & they were saved from realising the ^{narrowness} ~~the narrowness~~ of the field in which they had to work by the extremely limited amount of musical achievement in this direction as yet in existence.

A very moderate quantity ^{of a very moderate quality} of harmonisation appeared splendid to them, as their experience of harmony was so limited, & the whole aspect of this kind of art was new. The word was in the position of the first Violinist Spohr, when at the age of 7 he had his first lesson on the violin & was shown how to play the chord of F major - ^{He persists in saying that it} ~~which~~ to entertain his mind that as soon as his master was gone he went down into the kitchen and proceeded to play the said chord of F major over & over & over again in an ecstasy. He is



the first days of musical harmonisation, the few chords composed
of fifth & octave & fourth & octave and an occasional third
was quite sufficient to give mankind the sort of feeling which
is now ~~produced only by~~ ^{produced only by} ~~several~~ ^{several} the Requiem of Brahms, or the Parsifal
of Wagner - & it was only by degrees that we ^{made} ~~stated~~
~~stated~~ ^{state} the narrow limits of their field, and drove them
to look for ~~any~~ ^{any} ever fresh means of ~~awakening~~ ^{awakening} the musical
susceptibility.

The period of extreme crudity lasted till nearly 1400 - And
most of the ~~main~~ part music before that time sounds very
nearly hideous to modern ears. Fragments of fine tunes
gleam out here & there, but when harmonised or
combined in groups of tunes given simultaneously the excellence of
the original tune is totally submerged in the confusion of the
setting - But men went on working at this counterpoint
with the utmost patience & enthusiasm, & by degrees overcame
the most elementary difficulties in partwriting - The school ~~which~~
~~lasted this~~ is that some of the toughest part of the early work

B. M. John of Lumbury
and Geraldine Ambrose
went to Paris to study

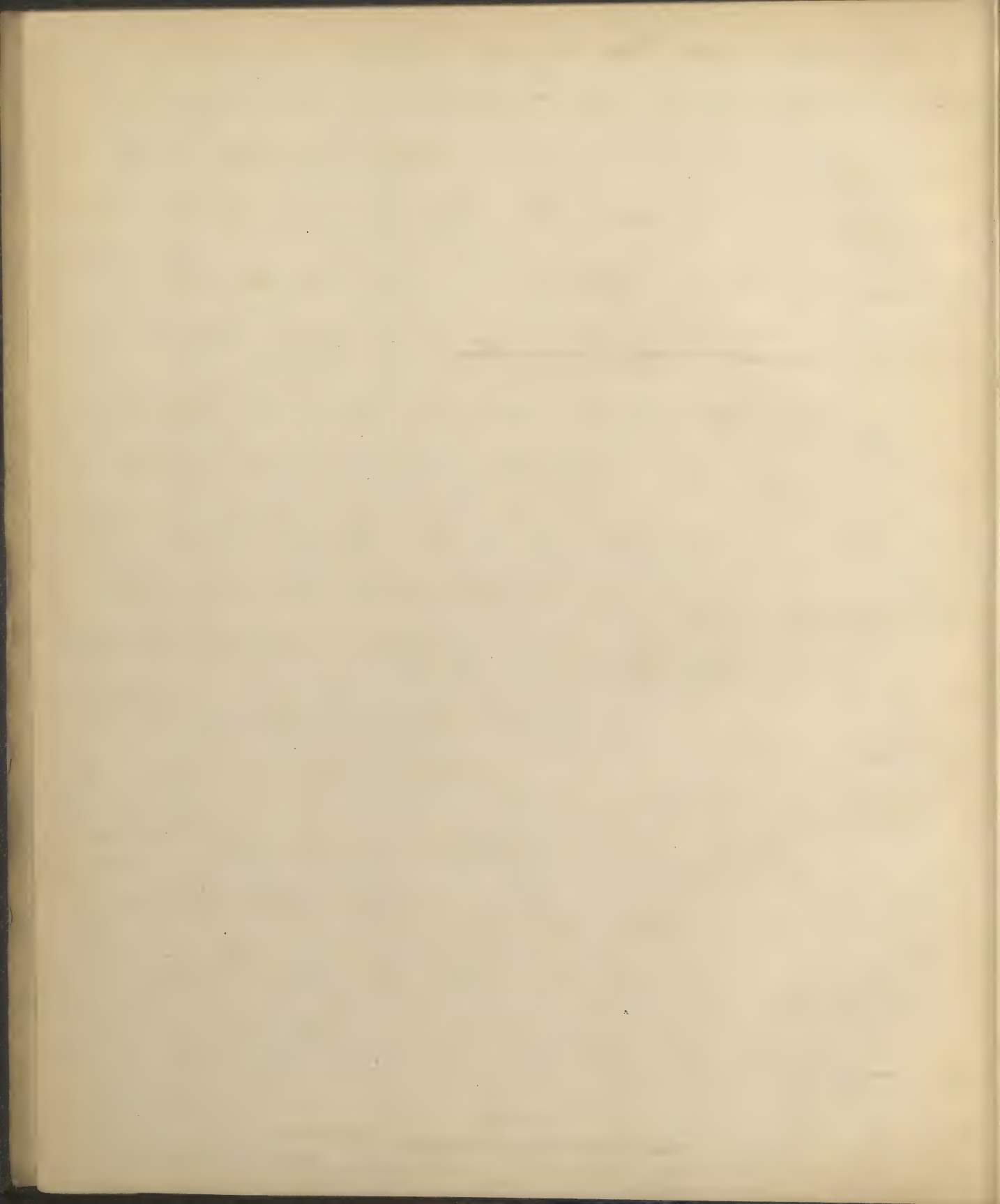
April

Perthshire meadows
in mosses

was done was Paris. Paris was in the twelfth
and thirteenth centuries the intellectual centre of the world.
The number of students at the university was so great that
it is said Philip Augustus had to enlarge the boundaries
of the city to accommodate them. All the men of greatest
repute were ~~attracted~~ attracted there as the natural meeting
place of the intellectuals. Among the nobler arts music received full
attention. The most important musicians ~~to~~ appear to
have been attached in the capacity of Discanters or
Organists to the famous Church of Notre Dame.
Among the most famous of these was Leonin, (described as
Optimus Organista) Pertin, and Robert de Sillescu.
Pertin was probably the chief composer of music in those
far off days; several of his compositions survive in
the Montpellier MS, from which Coussemaker has had
facsimiles made. The obscurities of their complicated
system of notation make it very difficult for us to



24
Sure of spelling out ~~the~~ the exact intentions of these early
composers; but making every allowance on that score, I
must confess that I find Pertini's compositions quite
eniminating; & I have little hope of ever discovering how
they may be made effective. I presume that the
harmony of any kind
hardly of ~~harmonic~~ ~~the~~ ~~coordination~~ of itself produced a
great effect on the human mind. As up to quite recent
times mankind had never thought of music in any other
sense than a melodic one, the effect of different voices
singing really independent parts must have been quite
sufficient to impress them very greatly. But for the most
part the succession of chords in these Church works
are such as modern ears cannot perceive the sense of; -
indicate as strongly as anything can the great difficulties
the early harmonists found in accommodating chord to chord;
and the fearful disasters they fell into when they gave
their imagination too free a rein. Only now & again
does one come across a work which has a manifest
design in it, & a sufficiently intelligible melodic trait -



Among those which are most illustrative both of a distinct
effective purpose, & also of characteristic style - an Alleluia
which has been preserved in the Montpelier MS - & was
in likelihood one of the pieces used at Notre Dame
in those early days, & would have been ~~it~~ certainly a
favorite. [The characteristics that mark it
are the well defined melodic figure. The rising force
the last short of Alleluia. The concursive fifths, &
the queer way of treating the words.] This will
be sufficient illustration of the state of the Paris School
at its best, & ~~it~~ it arrived at no maturer point,
as far as composition is concerned. The misfortunes
of France in the succeeding centuries dragged down music
as well as all other liberal arts, and all the energies
of the unfortunate country were wasted in civil strife, & ^{in conflict}
with enemies, to whom her own follies gave an
advantage. But the teaching of Paris spread to
other countries, & if England had not ^{later} fallen into
similar civil wars ~~the same thing in France~~, it might



has fallen to her lot. & to the seed plot ^{& nursery} of our present
Musical development. She was the first to take up the
thread which France was driven to resign, but the same
causes ~~caused~~ drove her also to resign it to the Netherlands;
~~to~~ ^{from} whom it is likely that the Parisian movement spread
directly; & with whom it flourished in the 15th & 16th
centuries, & from whom the traditions spread to Italy
and the rest of Europe.

Before proceeding to
consider the important part which the Netherlands played
in the early development of our Musical system, we must
glance at the English Episode ^{& the Theoretic spirit} which comes between it
& the Parisian time.

England had evidently
been in a very artistic & literary & receptive state
of mind for some time. ~~The artistic & literary~~
~~the French movement I have already~~
~~activity & the freshness & fertility of~~

The outburst of ~~the~~ fresh & genial literary activity
in Henry the seventh's reign has ~~at~~ a developed ring
about it that makes it seem almost nearer to our
time in spirit than ~~many~~ ~~the~~ periods which are

Odyington was a man of mark.

He is also known as Walter of Eborham

He was elected Archbishop of Canterbury

in 1228 - & lived till about 1250.

His work is called "de Speculatione Musicae".

(A copy is Christ's at Cambridge) in the which

he discusses upon the scale, strings, organs & pipes

bell, flanging & "mensurable music".

But the Pope would
not ratify the
appointment.

centuries later. The share she had in the Roman 27
movement in succeeding reigns & has been already mentioned -
her position in other arts such as Architecture was of
the best, & even in painting she made a mark in the reign
of Richard II. In Music at the time she was
~~not~~ ^{not} ~~scarcely~~ behind other nations - And though details of
circumstances are sadly wanting, what there is is quite
sufficient to judge from. The most distinguished of her
Musicians whose name has come down to us is Walter
Odyngton ^{who lived in John & Henry III's reigns c. 1250} ~~c. 1250~~ ¹²⁵⁰
who certainly went to Paris to study his
art, & left his mark in Musical history by writing
one of the most important treatises on his art which
remains from that time. Fragments of composition by
him also subsist, but they do not put him above
the level of Perotin, & Robert de Sabillon & the
other masters of the Parisian school. It is however
interesting to have a direct proof of the connection
of our school & the old Parisian one. As far
more pleasing monument of the Musical capacity of our country

Jan 1880

1

is afforded by that famous little composition known as
"Lumen i iocumen in"; a work of such marks for its
time that if the name of the writer & composer was
known he would deserve a place in the lists of the
most notable in the world's history - For not only
is it far and away the best tune produced in
Europe in all the early centuries up to the fifteenth:
but its technical construction & the skill of continuous
is so far ahead of any known work of the time,
that if the date was not ascertained with as close
a measure to absolute certainty as can be it would
be hard to believe it was written within two centuries
of the date ^{it is} attributed to ~~it~~. Its history is so well
known that it seems unnecessary to enter into it
in detail - But a short summary may be advisable
for those who happen to have missed it. The original
MS is now in the British Museum, & has been examined
& discussed by all the learned men who have written

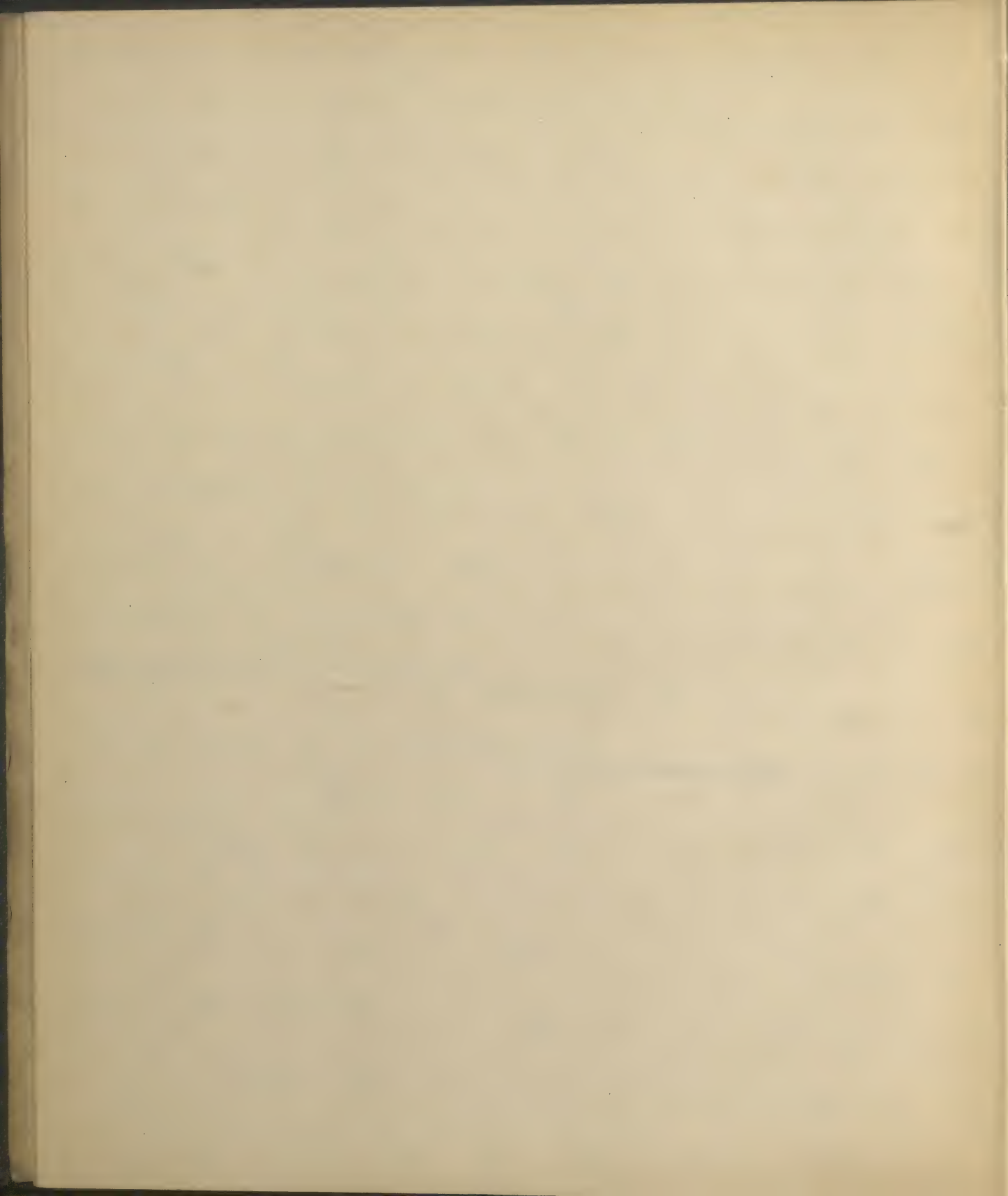
(Madelon, note of the
beginning of the 12th c.)

One argument against its having been ~~written~~ ^{composed}
by a monk is that the Latin words are so evidently a late
adaptation of the music, & not the original meaning
of the song -

On the history of *Munio* for the last hundred & fifty years.
The nature & style of the MS enables people learned in such
matters to fix an approximate date almost with certainty;
& ~~that assigned to it is~~ by them it is held that it
is beyond doubt that the copy was written about 1226 or
1236, & is all probability by a monk called John Fomote
who belonged to the ~~Monastery~~ ^{Abbey} of Reading. It cannot be told
whether it was Fomote's original composition - probably not. The
tune has the ring of a ~~folk~~ "people's song"; & it is just
possible it may have been such a one, ~~just~~ which a
Druidical monk found adaptable in the form of a Canon,
with very slight modifications. It certainly does not look
like the production of a Cleric; if it was, the monk
who wrote it must have been one of the happiest & freest
of his kind; & a ^{true} lover of ~~the~~ ~~English~~ the Country life
of England. ~~There are several parts about the music~~
of the song which are worth noting. It goes by the name
of Adon or Round; but it is in modern parlance

Handwritten text

a strict four part canon. It is particularly noticeable
that the Pavane imitation is produced without any of the unpleasant
hardnesses which are generally to be met with in the compositions
of the Pavane school which are almost contemporary with it. It
is true there are concurrent fifths & octaves; but ^{none} ~~not~~ of the
hideous scrambles of concurrent seconds & thirds which the
helplessness of other contemporary composers presents us with.
Another noticeable point is the ^{design of the} lower part of the harmony, which
is supplied by what may be called an artificially
developed drone. There are things which come into music very
early. Most savages are familiar with them, as is natural, as
it is ~~not~~ obviously the first step in ~~music~~ ^{instrumental} music
to use one note before using two - & man-kind must
have gone on travelling ^{single} string ^{with one note} for a great many centuries
before they found out how to use two, or to produce
two different notes on the same string - & till they progressed
to the more advanced point where single note represented a drama.
We have fact proof of its early use in this country, & it
is almost certain that it was used both as a



single form, and also as a double drone. In the present instance the drone effect is produced by really artistic means - the ^{divided} bases take it by turns to sing the upper & lower part, so that they are constantly changing their relative positions throughout; at the same time that they are always singing something more or less melodious & fit to sing instead of humming a one note, & using the voice merely as an instrument. The canon being in four parts, & the basses in two make a composition in six parts; and is that respect also merits attention, as it was only by slow degrees that the ^{serious} composition of previous days, except on Jan 2, & 3rd Jan. & Jan 3 (triplum) to 4 (anaduplum) and so on - the form being considered as a part part of art. The inevitable inference is that Music must have been thriving healthily in England before this time, & that certain principles of art were well understood here early in the 13th century.

Unfortunately it stands out as an isolated landmark - the things it might have served to guide us to are obliterated & lost. We have no more music like it

Massachusetts - Cambridge -

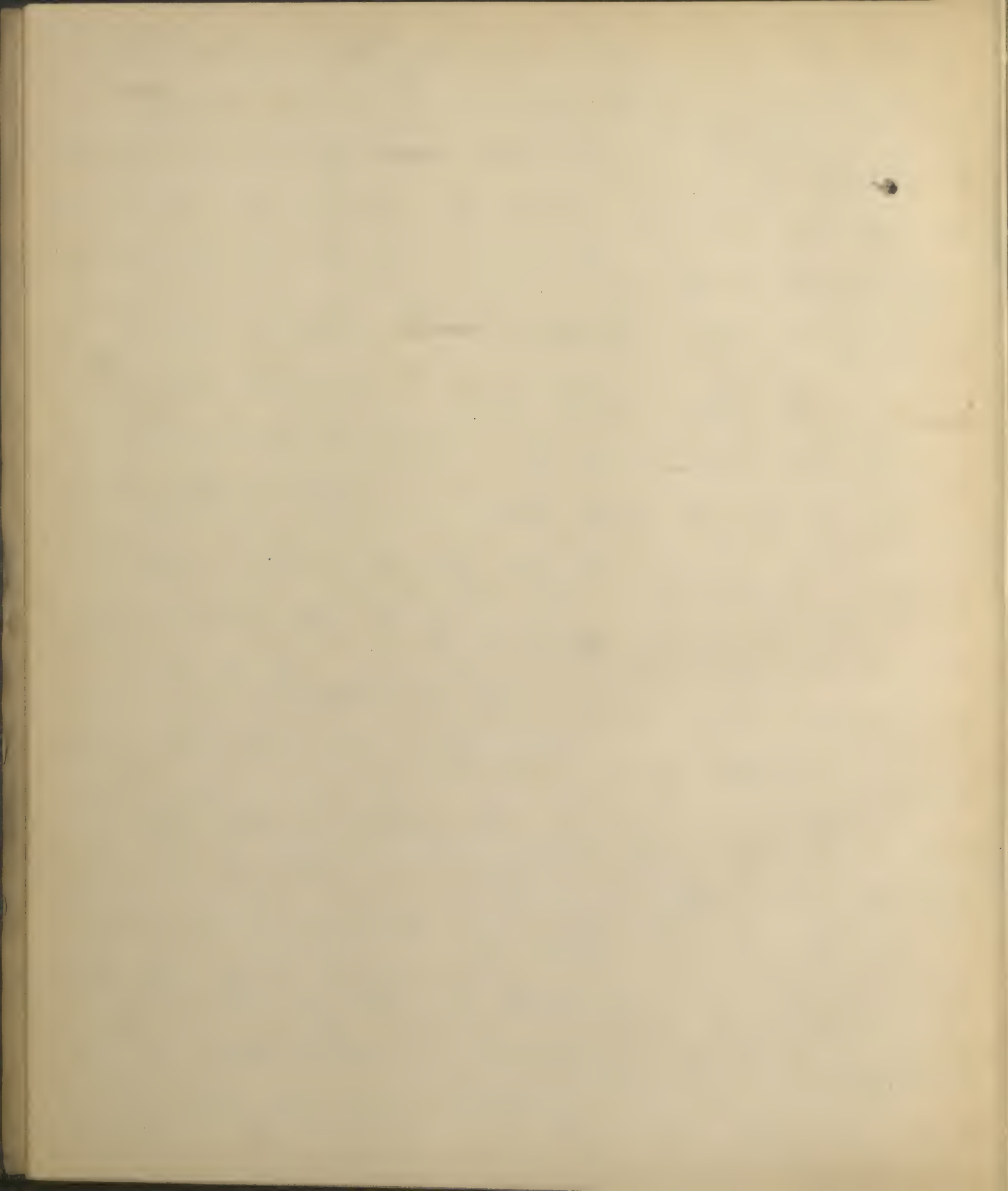
1274 . - 1275 -

done at White House of the

Panama School - - White - mass

for the collection of Charles V -

left from these early centuries, & the ~~steps~~ next steps in English
Musical history is from the genuine, natural, spontaneous ~~force~~ beauty
of Musical impulse, to the arid ~~effect~~ ^{field} of theoretical ingenuity.
The age that intervened between the decadence of the Danian school
& the ~~age~~ ^{beginning} of the Netherlands period was preeminently
the age of theorists. Spontaneous ~~creation~~ ^{invention} seems to have almost
ceased. The forlorn efforts of Guillelmus de Machault in the 14th
century are no advance upon the struggles of Perotin & Franco in
the 13th. Either the creative impulse was supplanted by the intellectual
audacity of scholars, or else it genuinely broke down, worn out
with several centuries of effort, & left the field to the grammarians;
and amongst these English writers are singularly conspicuous.
Othmar was the beginning of the line - & there is an anonymous
treatise in the British Museum which belongs to something about
the same time. Robert de Hovelle wrote a treatise (still existing) about 1326 -
Simon Smuntz is another. He was born
at Norwich about 1310, became a Franciscan, & was ultimately
head of his order. He wrote two treatises. De musica contrapuncti
et discords. & another, about 1357. Another English is John
Holth, who lived in the latter portion of the 14th century, & was



a Camelote monk. He seems to have lived principally in
Italy; & his ^{principal} treatise ~~of which is a very important~~ called
Colloquia legale - which is a very important one, is written in
Latin & Italian. It gives full details of both the theory &
practice of music in his times. Copies of it were found both in
Florence & Venice. - Other treatises of his called "Proprietates
Musice" &c. This is enough to show that England was
not behind hand in the direction which art seems to have taken at the
time. Amongst foreign theorists the most famous was
De Muris, who is said to have come from Normandy - & lived
about 1300 - 1370 - & was a Dr of the Sorbonne. His treatises
are "Tractatus de Musica", "Ars discantus", "De Numeris",
"Speculum Musice" &c. His definition of descent
in his time is interesting, so as it sums up the ~~music~~
~~labours of the days just passed~~ stage at which the word
had arrived, "In principio in discantus non erant nisi duo
cantus - ut ille ~~qui~~ qui tenor dicitur, & alius qui superiorem
decanabat, qui vocatur discantus. (Speculum Musice.) It also
affords an amusing instance of the common attitude of a ^{conservative} theorist
in relation to progressive art, when he speaks of the ^{discontinuation of} ~~the state of~~ art
in his time as magnum O magnum alius, magnum ruditer,



34
magis betrachtet, ut animus semper pro homine, capra pro
leone - Sic enim comediae capuductio, ut multitudine una
destructio ab alia: " This is more than enough of
themselves - But as it is a phase which Music passed through
I must necessarily trouble you with it. The function of the
~~phant~~ =
themselves is usually to get in other people's way, and as he always
keeps his back towards the future he is one of the most
obvious trials of the genuine composer. But as man is not
made perfect nor likely to become so the Theist is that
~~theist~~ them of the flesh needful to remind him is moments
of expansion that he is still mortal. Historical &
social causes had no doubt something to do with this
particular outbreak of theoretical fever; & in the by backward
state of art it could not do much harm. On the whole
the teaching was more directed to teach people what to do &
how to do it rather than to tell people what not to do; &
at all events it was followed by the genuine beginning of
the direct line of our Modern Musical development. and
the first figure that appears upon the scene is that of the

Amos Miller spoken. Small L. Cove jungle (cont.)

1/2 (11) L (11)

June
3

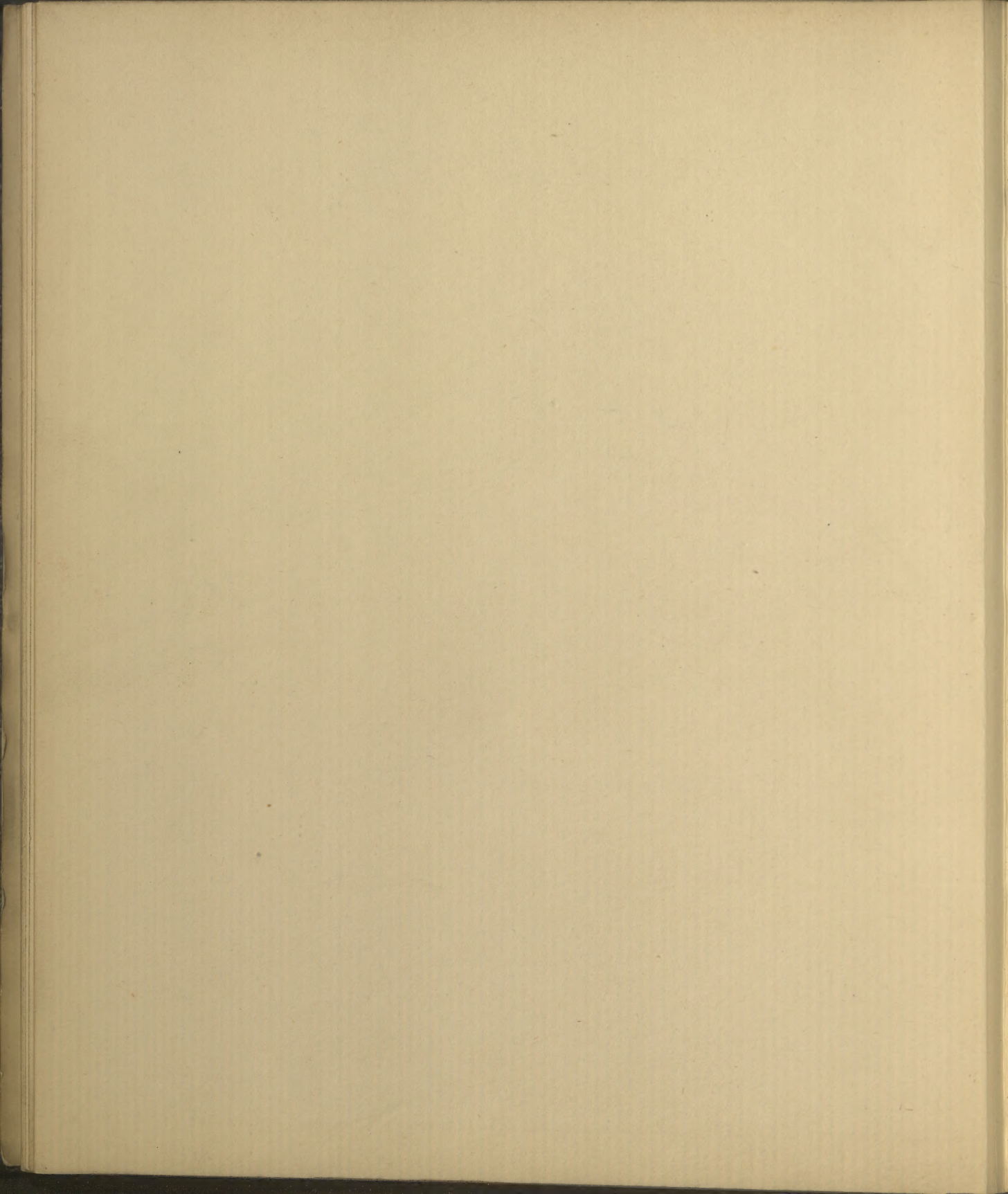
Also mention of day

(35)

Englishman John Dunstaple. The century had been one of
gradual intellectual awakening. To its latter half belong the
figures of Wyckif, Langland, with his Pier Ploughman, &
Chaucer. And by the side of these a contemporary with their standards
the English composer, who was then the principal composer of Europe.
Dunstaple is reported to have been a native of Burlingham, & to have been
born about 1380. He lived till 1453, & was buried in St Stephen
Dallbrook. ^{Next to} Nothing is known of the circumstances of his life, & not much
of his composition remains. He is said to have been a learned man,
to have interest about other things besides Music. ^{The pretensions of his} ~~His~~ reputation is proved
by the way in which the celebrated Netherland ~~themselves~~ ^{speakers of him}, as
the "fountain & source of the new art". And yet more by the way his
compositions are found ^{in such different parts of} ~~in~~ ^{about} Europe. The largest number of
them are at Douai in Austria, in the library of the Cathedral,
where they have only been lately discovered. The piece of his which
I wish you to hear is from the library of the Vatican, & another copy
of it exists at Dijon. It is enormously superior to anything produced
in the Parisian school, both ~~it~~ in workmanship & in expression.
It sounds strange to Modern ears owing to the difficulties still

presented by the Church scales - but it is
well designed, & the part writing is of my
free, & it is quite free from
the crude Flemish which are usually
met with in the works of the Parisian School.
The ^{few} only pieces yet scored from the French
Mass have the same characteristics - &
give me even the idea that Dunstons
had something of a style of his own -
But anyone the promise of an English
school died with him. The style which
he represents - that of the early contrapuntal
order was after his time carried on in the
Netherlands. It may possibly be owing to
the ruinous violence of the latter part of the
reign of the Roses, which followed just after his
death, that Musical art scarcely makes a step
for 40 years; & when it began to wake up
again in the more settled days of Henry VII it
appeared in a different guise, & drew its ~~model~~ style
at first from other models than those which Dunston followed.
Dunstons marks the turning point of a new epoch in art. And he
is at once the sum of preceding work, & the starting point of its ~~own~~ ^{own} following time.
This makes him one of the most important figures in mediæval Musical history. ^{or he is a further proof}
^{that} when one is wanted that England is not an unmusical country. ^{it is not likely to be behind other and}
^{where} Music is not treated as merely an art.





descent a display

For ~~For~~ a fund
just seed plot of art

London, ~~London~~, ~~London~~, ~~London~~ 1619

Missionary

The Parisian School

